

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 40.]

SATURDAY, OCTOBER 3, 1857.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Provincial Tour.—Newcastle, Dublin.—Italian opera. Piccolomini, Spezia, Poma, Ortolini, Belletti, Rossi, Violetti, Aldighieri, and Giuglini will appear—at Newcastle and Sunderland, from the 5th to the 9th October; Dublin, the 12th.

ROYAL LYCEUM THEATRE.—

Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee Mr. Charles Dillon.

Open for an OPERA SEASON of Three Months.

On Monday and Thursday will be presented (for the first time at this theatre) Wallace's opera, *MARITANA*. Principal characters by Miss Louisa Pyne, Miss Susan Pyne, Mr. Weiss, Mr. F. Glover, Mr. G. Honey, and Mr. W. Harrison. On Tuesday and Saturday, *THE CROWN DIAMONDS*. Catarina, Miss Louisa Pyne (who will introduce Benedict's Aria, "The Skylark," and Rode's celebrated Air with variations): Don Henrique de Sandoval, Mr. W. Harrison.

Wednesday being appointed as a Day of Humiliation, the theatre will be closed on that evening.

On Friday, *NORMA*: Madame Caradori, Miss Susan Pyne, Mr. Augustus Braham, Mr. Hamilton Braham, &c.

Conductor Mr. Alfred Mellon.
A new farce entitled *A VERY SERIOUS AFFAIR*, will be produced on Thursday.

Doors open at 7. Commence at half-past.
The Orchestra selected from the Royal Italian Opera, Jullien's Band, and the Orchestra Union, will comprise the following names:—

Leaders: Messrs. Dando and H. Hill. Performers: Messrs. Carrodus, Kreutzer, Thirlwall, jun., Love, Watson, N. Mori, Folkes, Levason, Glanville, Trust, Tollis, G. Collins, Petit, F. Pratten, White, Howell, jun., Barrett, Smith, R. L. Pratten, Owen, Grist, Schmidt, Hutchins, W. Smith, H. Jarrett, Hughes, Stanton Jones, Holt, Hawkes, Phasey, Reichart, Orchard, and F. Horton. The Chorus selected entirely from the Italian Opera.

Stage Manager, Mr. E. Stirling. Assisting Acting Manager, Mr. William Brough. Ballet Master, Mr. Frampton. Chorus Master, Mr. G. Smythson.

The Box-office is open daily from 11 to 5, under the direction of Mr. Chatterton, jun.

An ORGANIST is Wanted, immediately, for the Parish of St. Mary, Truro, Cornwall. Apply to Rev. the Rector.

ORGANIST Wanted, for the Parish Church of Wisbech, Cambridgeshire. Particulars may be had on application, not later than the 24th October, to W. A. Stevens, churchwarden.

WANTED, Immediately, for St. Peter's Church, Walsworth, an **ORGANIST**, a gentleman who would take an interest in the training of a Choir. There are three services on the Sunday, and full services on all the great Church Festivals, and at a Weekly Lecture during Lent. The organ, which is a fine instrument, by Lincoln, has three rows of keys; great and choir GG to F, swell C to F, and contains the following stops:—*Great Organ*, two open diapasons, stopped diapason, principal, 12th, 15th, tierce, sesquialtera, mixture, trumpet, and clarion. *Choir Organ*, open diapason, stopped diapason, dulciana, flute, principal, 15th, bassoon, and cremona. *Small Organ*, double diapason, open diapason, stopped diapason, principal, oboe, trumpet, and clarion. Pedal GG to D, open diapason (wood). Salary £30 per annum, with a prospect of addition on the formation of a Choir. Testimonials may be addressed, previous to October 17, to the Rev. F. F. Statman, parsonage, Beresford-street, Walsworth. No personal applications will be attended to.

ASHTON-UNDER-LYNE GENTLEMEN'S GLEE CLUB.—Musical parties visiting Manchester or the neighbourhood during the month of December next, will oblige by communicating with me, stating terms, &c.
EDWARD LEES, Hon. Sec.

St. George's Cathedral, Southwark.—Next Sunday, Oct. 4, being the Feast of the Rosary of the Blessed Virgin Mary, Rossini's *STABAT MATER* will be sung, with full orchestral accompaniment, after the Vespers, which commence at half-past 6 o'clock, p.m.

MR. and MRS. PAGET (R.A.M.),
BASS and CONTRALTO,
17, WINCHESTER-PLACE, PENTONVILLE, N.

ENGLISH BALLADS.—**Mr. C. BLAND** begs to acquaint his friends and the public that he gives *INSTRUCTION* in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until six in the evening, at his residence, 84, Newman-street, Oxford-street.

TO THE MUSICAL PROFESSION.—To be DISPOSED of, in the North of England, (by a gentleman whose delicate health requires a warmer atmosphere,) the BUSINESS of a *PIANOFORTE* and *SINGING-MASTER*, with an *ORGANIST'S* SITUATION, or would be happy to exchange with any gentleman residing in or near London. Address F. C., 19, Rathbone-place, Oxford-street, London.

Musical Publications.

THE FAST DAY.

Mr. THOMAS LLOYD FOWLE'S admired Hymn, "GREAT GOD OF HOSTS," price 1s. Words for congregational use, 1s. per hundred. To be had of the Composer, at Crawley, Sussex, and Addison and Co., 210, Regent-street, W.

Just published, price 2s. 6d., post-free.—Song, "The British Flag of War's Unfurled!" Written by W. LEUTY, Esq. Composed and respectfully dedicated, by permission, to John Robert Mowbray, Esq., M.P., by GEORGE HEMINGWAY, of the Cathedral Choir, Durham. To be had of all music-sellers. SUMNER, 9, Exeter Hall.

Musical Instruments.

ORGAN.—**St. John's, Bedford-row.**—This fine instrument, in handsome mahogany case, beautifully carved, built by LINCOLN, about twenty-five years since, at the cost of £1200, is FOR SALE. Price £300. It contains 3 rows of keys, 22 registers, and union pedal pipes, copulas, &c. Height 23 feet, front 15, depth 8. The purchaser may be supplied with estimate for removal and re-erection, and, if desired, with specification for modern additions. Apply, by letter, to Mr. Pittman, No. 1, New Ormond-street, Queen-square.

To the Music Trade and Profession.—THE LARGEST and CHEAPEST STOCK of SECOND-HAND *PIANOFORTES* by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Chancery-lane, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. *Pianoforte* Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.



Wanted, an ORGAN, with two rows of Keys and Pedals (pedal pipes if possible). Price, about £100 (case no object). Letters, stating all particulars, to be addressed to G. V., 103, Park-street, Grosvenor-square.

Miscellaneous.

The Balfanger, new Winter Over-coat, 25s. to 42s., just introduced by R. BENJAMIN, Merchant Tailor, 74, Regent-street, W.
The *OUDE WRAPPER*, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The *PELLISSIER*, from 21s. to 30s.
The *FORTY-SEVEN SHILLING SUITS*, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunken.
The *TWO GUINEA DRESS and FROCK-COATS*, the *GUINEA DRESS TROUSERS*, and the *HALF-GUINEA WAISTCOAT*.
N.B. A perfect fit guaranteed.

HOLLOWAY'S OINTMENT & PILLS:
The extraordinary effect of these remedies in every disorder incidental to the human frame would appear incredible, if it were not vouched for by so many thousands. They are infallible in their effects for every description of wound, sore, or ulcer; while the Pills, in every internal complaint, are actual specifics, restoring health where all other means have failed to benefit the unfortunate sufferer. In cases of asthma these Pills will work wonders, if the Ointment be well rubbed in the chest night and morning.
Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 50, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

Exhibitions, &c.

DELHI: Scenes of the Head-quarters of the REVOLT in INDIA.—**GREAT GLOBE**, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

CHRISTY'S MINSTRELS.

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

ROYAL COLOSSEUM, Regent's-park. Open daily from 12 to 5, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

BURFORD'S PANORAMA—SIERRA LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

MADAME TUSSAUD'S EXHIBITION, at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 9 o'clock.

NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-venders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 2s. 6d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

ERRATA.—In the notice of Drury-lane Theatre last week, for "but no, no object," read "but no, not yet;" also, for, "where the performances were," read "where the performers were."

THE MUSICAL GAZETTE

SATURDAY, OCTOBER 3, 1857.

A FEW weeks since, we received the following letter, which was forthwith put into type, though its appearance has been delayed by press of other matters:—

DEAR SIR,—In the *Musical Gazette* of August 29, which was forwarded to Miss Wilson, therein I saw an article referring to her as being appointed organist of St. John's Church, Notting-hill, Kensington, which statement is quite correct. Knowing that you have been making some inquiry as to her qualification as an organist, I herewith enclose a copy of her testimonials. There you will find Mr. Goss's opinion, which I consider is a high authority; but in order to fully satisfy yourself, I should advise you to send Mr. — down to hear her play; and for your further information, I beg to inform you that there were fifty-four candidates, out of which number six of the best were selected to play, each candidate to give an organ performance on the Friday evenings, and to do the church duty on the following Sunday. After the six successive weeks, the committee met in the vestry on the following Monday, August 3, and there decided that Miss Wilson was the best player; and it was also the opinion of the congregation. She was therefore unanimously elected as organist of St. John's, which situation, I am happy to say, she gained by merit; and three of the candidates who also played at St. John's have acknowledged that she was justly entitled to the appointment, and richly deserving it. I have ascertained the addresses of two of those gentlemen, to whom you can refer as to the truth of my statement.

Now considering that we have made no inquiry as to Miss Wilson's qualifications, and that nothing could have been farther from our intentions than the prosecution of the inquiry so confidently alluded to, no one can tax us with having given way to our feelings when we assert that we betrayed unfeigned astonishment upon perusal of this letter. For our "satisfaction" we are to send a gentleman (all the way to Notting Hill) whom we never heard play, and of whose "qualifications" as an organist we are totally ignorant! This mode of criticism would at least have the charm of novelty and peculiarity, but we doubt exceedingly whether the justice of such a proceeding as "sending Mr. —" would be admitted by the great bulk of our readers.

The writer of this remarkable and disinterested epistle had the candour and honesty to append his name, but we have withheld this, since no purpose would be gained by giving it to our readers, while the publication of the letter may serve as a caution to those who may be ignorant of the principles upon which this journal is conducted. It is a repeated cause of complaint with journalists, that letters arrive at their offices, addressed to some person or other who is supposed to be connected with their paper, and we do not appear to be exempt from this nuisance. We have felt the highest pleasure in conducting the *Musical Gazette*, knowing that we have preserved a spirit of independence and impartiality

that can be claimed by very few English journals, and every letter that comes to our office, addressed to any person by name, argues that the writer has no faith in this independence, and that he expects, by personal address, to gain the insertion of a letter, a paragraph, or else, which (he imagines) would be denied to him were he not to claim acquaintanceship with some one supposed to be concerned in the management of the journal. Odd mistakes sometimes occur from this absurd system of conjecture. A short time back a provincial paragraph came addressed to one of the clerks in our office! Possibly the party who sent it fancied that the clerk—who haply might have corresponded with "Provincial" about his subscription or advertisements, or other commercial matter—was the editor, or, at all events, that personal address was a passport for his paragraph to the "composing room." At one of the concerts of the last season we were accosted by a gentleman—an old friend—who seriously requested that we would ask a relative of ours to "walk into" some musical matter or other which he considered was in want of a severe editorial article. He had even taken the trouble to ascertain our patronymic, but had not succeeded in hitting upon the right member of the family! 'Twas highly jocular, and our cachinnatory restriction was with difficulty imposed.

We court correspondence, and are thankful for musical intelligence, articles on musical subjects, or suggestions (when made in a friendly spirit); but we beg to impress upon our subscribers and readers that neither correspondence, intelligence, articles, nor suggestions are one whit the more likely to be inserted or adopted because they are addressed to any person supposed to be connected with the *Musical Gazette*.

We are exceedingly surprised that no notice was forwarded to us of an intention to hold the first general meeting of the Vocal Association in September. For lack of information on the subject we have had to extract the rather late news from the columns of a contemporary. We must congratulate Mr. Benedict and all connected with the Society upon the very satisfactory condition of the pecuniary affairs, after much outlay in music, and sundry and divers expenses. The musical position of the Vocal Association we must still consider undecided, for no performance has yet taken place in a building adapted for the 200 or 300 voices which are employed; but we can venture to predict that the promised personal superintendence of all the rehearsals by so accomplished and energetic a conductor as Mr. Benedict, will produce results both satisfactory to the members of the Vocal Association and their auditors.

Metropolitan.

CRYSTAL PALACE.

Mr. J. T. Cooper has performed on the festival organ the last three Saturdays.

The following is the return of admissions to the Crystal Palace for six days, from September 25 to October 1:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Sep. 25 (1s.)	..	1,626	238	1,864
Saturday	" 26 ..	..	3,476	727	4,203
Monday	" 28 ..	..	3,210	301	3,511
Tuesday	" 29 ..	..	5,456	398	5,854
Wednesday	" 30 ..	..	13,974	1,008	14,982
Thursday	Oct. 1 ..	..	3,269	259	3,528
			31,011	2,831	33,842

ROYAL SURREY GARDENS.

THE directors of the Royal Surrey Gardens Company have convened a meeting of the shareholders for the 6th of October. Amongst the subjects to be brought before the shareholders are the following, viz.:—To decide upon the propriety of raising the sum of £10,500 by mortgage, debenture, or bond, in addition to the present mortgage debt of the company. To take into consideration a requisition, duly signed, to remove from the directorship of the said company four of the present directors, and to appoint four other directors in their stead.

THE VOCAL ASSOCIATION.

The first general meeting of the Vocal Association was held at the Music Hall, Store-street, on the 9th of September, when a number of members attended to hear the report read, and to receive an abstract of the society's accounts. The report shows a balance of nearly £20 in the hands of the treasurer, after paying all the current expenses of the season, commencing December 15th, 1856, and terminating on the evening of the meeting. The library of music must be considered as a very important feature in the society's proceedings, and shows much diligence on the part of the officers. The round numbers are as follows:—sixty different part-songs, glees, &c., allowing one copy to each of the members; making a total of 18,000 copies, the exclusive property of the society. The public performances were an interesting item in the report, especially the five which took place at the Crystal Palace. At the first of these, the number of visitors was 6000; and the last, 18,000. The thanks of the meeting were voted to the different officers of the society. Mr. Benedict, the conductor, in returning thanks, gave his assurance that he was determined to go forward with the association, and personally to superintend the whole of the rehearsals in the forthcoming season. The following honorary members were proposed and elected:—Mr. and Madame Goldschmidt, Mr. and Mrs. Bartholomew, and Herr Kücken. The secretary, Mr. W. Lockyer, announced that the next meeting for rehearsal would take place the third week in October.—(*Musical Times*.)

THE AMERICAN TRAGEDIAN.

Sir,—It is a well-worn but, I believe, a truly English aphorism, that "fair play is a jewel." How, then, shall I designate the conduct of certain individuals, stationed in different parts of Drury-lane Theatre on the last three nights, who have, by an evidently systematic effort, endeavoured to hiss down a popular American performer, who modestly, and without the too frequent typographical heralding, setting forth the superlative merit of the party announced, appealed to the judgment of a British public? Were Mr. Roberts an unworthy pretender to the art which our national play-house has long enshrined—were he an inferior artist—the case would be different; but coming before us with an established reputation, and the tribute of more than respectable talents already awarded to him by a large portion of the London Press, some share of courtesy is, at least, due to him. Our American cousins are called "sensitive." Are they less so than ourselves in respect of the treatment received at their hands by our own public characters? With rare exceptions (and those cases in which hostility was provoked), their kind reception, and most liberal remuneration, of English artists is proverbial; their judgment indulgent, when the candidates for their support possess not the qualifications which warrant any appeal to public admiration. How, *e. g.*, would the intelligence be here received that Charles Mathews, or say Mr. Phelps (should he be induced to visit the New World), were to be offered similar discourtesies, almost from the moment of their first appearance in a New York Theatre? Sitting and standing near me, last night, was a group who, in my hearing and that of my party, concocted, and with all their effort carried on through the whole play, an organised opposition to the leading performer in the same. Their coupling his name with that of a well-known London actor and manager might afford some clue to the animus which governed them. But is this form of rivalry and depreciation English-like, or even manly? An actor, however experienced, may be temporarily

embarrassed by such a course, but the discriminating will still perceive any excellency he may possess, and a candid Press (as, *e. g.*, represented in the *Morning Advertiser*) will record both merits and blemishes. Despite, therefore, such unworthy instrumentality, "*Ut res est narrabo ordine*," as Terence encouragingly sings. When a case is prejudged the verdict carries but little weight in public estimation.

I write this to the principal people's journal, at the special instance of one of the oldest renters, who rarely visits Drury-lane, and who was coarsely assailed for venturing a remonstrance with a knot of the malcontents. As some evidence that the object of their indiscriminate opposition on the stage was not quite deserving of it, a nobleman present (whose name I inclose) authorised me to say that he had come seventy-two miles to see Mr. Roberts, from a knowledge of his high Transatlantic reputation, and that he had known no tragedian since E. Kean's time that equalled him. I quote the exact words. What his lordship's opinion may be worth I do not pretend to say, further than that it is the opinion of a few others. I only, as a perfectly disinterested party, who profess no opinion in the matter myself, claim, on behalf of a gentlemanly stranger, the common courtesy which is his due, on that, if on no other ground.

I am, Sir, yours respectfully,

A CONSTANT READER.

London, Sept. 27th, 1857.

CHORAL SERVICES

On September 27, being the sixteenth Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—J. Jolly in E flat.	Gibbons in F.	
A.—Lamb in F.	Gibbons in F.	I have surely built thee an house. Boyce.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Elvey in A. Mornington in E.	Travers in F.	O Lord who has taught us. Marsh.
E.—Radcliffe in E.	Croft in A.	O give thanks. Purcell.

ST. ANDREW'S, WELLS STREET.

M.—Purcell in G. Woodward in C.	King in F.	Rejoice in the Lord. King.
A.—Blow in E minor and major.	Walmisley in C.	I will sing of thy power. Greene.
E.—Ditto.	King in F.	In that day. Elvey.

LINCOLN'S-INN CHAPEL is closed until November.
THE CHAPEL ROYAL is closed.

PRIZE FOR THE BEST IRISH BALLAD.—The editor of the *Corner Cupboard* recently offered a prize of ten guineas for the best original Irish ballad. Upwards of 100 compositions were sent in, and Mr. Lucas and Mr. W. L. Phillips, professors of composition and harmony in the Royal Academy of Music, were requested to pass judgment. They decided that the composition bearing the motto *Dolce aspettare niente* was entitled to the prize, and they remarked that it is "the most characteristic of an Irish ballad." One of the judges has lately been engaged in editing a new edition of Moore's "*Irish Melodies*," and has, therefore, had considerable experience in the recognition of the peculiar elements of Irish ballad music. Upon opening the private address attached to the above composition, it was found to be from George B. Allen, Mus. Bac., Belfast.

* A letter to the *Morning Advertiser*.

Opera.

LYCEUM.—At this time of the year London theatres seldom suffer from repletion, and the management of the Lyceum might consider themselves just now well off with half a house, but the attendance has generally been very good, and plenty of applause has been accorded to the efforts of the opera company. *The Crown Diamonds* and *The Huguenots* have been running on alternate nights, and we are promised *Maritana* and *Norma*. If Mr. Harrison can add Balfe's *Bondman* at an early date, we shall consider it a personal favour, while he will be proving his possession of histrionic talent, and laying claim to the good opinion of connoisseurs.

We attended a performance of *The Huguenots* a few evenings ago. The opera was thus cast:—Marguerite de Valois, Miss Marian Prescott; Valentine, Madame Caradori; Count de St. Bris, Mr. Hamilton Braham; Urbain, Mlle. Corelli; Count de Nevers, Mr. Ferdinand Glover; Raoul de Nangis, Mr. Augustus Braham; Marcel, Mr. Weiss; Huguenot Soldier, Mr. A. St. Albyn; Leader of the Night Watch, Mr. Wallworth. The only real artist amongst this party is Mr. Weiss. Every one else sings and acts with tolerable precision, care, and freedom from exaggeration, but there is something wanting in each performer. From this judgment we may except Mr. St. Albyn—who sings the couplets of the Huguenot soldier with much energy—and Mr. Wallworth, who, sings what little he has to sing far too well to be passed without commendation. Miss Marian Prescott is evidently a novice, and her voice is not sufficiently good to redeem her defects of style or vocalization. Madame Caradori sings just well enough to make us regret that her gestures are so stiff and ungraceful, and Mlle. Corelli is deficient in truthfulness of intonation, while her voice itself appears unwieldy. Under these circumstances, how can the difficult music of Meyerbeer be expected to be well rendered, or the exciting scenes of the dramatist to be powerfully presented? The production of *The Huguenots* is too ambitious a step on the part of the management. Mr. Ferdinand Glover appears to have studied in a good school, but we must reserve our opinion of his qualifications.

Theatrical.

DEPTFORD.—**REFUSAL OF LICENCE TO THE DEPTFORD THEATRE.**—For the first time during a period of half a century the district county magistrates of Kent have refused to renew the licence for dramatic performances at the Theatre Royal, Deptford. The theatre, in former years, was well patronized by the residents in the neighbourhood, and on its boards many of our greatest modern actors have become public favourites. Of late, however, the theatre has passed into the hands of several individuals as managers, and the class of persons frequenting the performances have been of the lowest order. The scenes witnessed outside its doors have been the cause of much annoyance and complaint on the part of the inhabitants, and special reports having been furnished by the police authorities, showing that the audience consisted principally of children, varying from twelve to sixteen years of age, between whom and the actors remarks passed during the performances, and that the house was frequently in danger of being set on fire, from the audience indiscriminately smoking within its walls, the magistrates refused to entertain the application for a licence, and the theatre has consequently become finally closed.

DRURY LANE.—Mr. Roberts appeared on Saturday night, as Richard the Third, and obtained the enthusiastic applause of a crowded house. Upon the fall of the curtain, he was, as usual, loudly called for. When the applause had subsided, he advanced to the foot-lights, and addressed the audience, amid the most breathless silence. He said—

"Ladies and gentlemen—Although very much exhausted, I cannot resist the opportunity which presents itself, to thank you for the very flattering manner in which I have been received in this theatre [cheers]. Believe me, ladies and gentlemen, the doubts and fears, under which I laboured at the opening of this theatre, have been all dispelled by the great and indulgent kindness which you have shown to me [cheers]. Although we Americans are vigorous off-shoots from the royal oak of England, we feel as if we were returning to our own home when we bend our way towards this land [great cheering]. And again, when an actor from beyond the broad Atlantic treads the hallowed stage of Old Drury—that stage rendered sacred by the names and the genius of a Cooke, a Kean, a Kemble, and a Macready—he feels that he is on no common ground, and looks with awe and reverence on the responsibility which he has assumed [immense cheering]. This, the theatre of the metropolis, is looked upon, and justly, by the American tragedian, as the Mecca of his devotion, towards which all his aspirations are directed, in which all his sanguine hopes of the future are centred, as the one sacred shrine before which he longs and loves to worship [cheers]. Ladies and gentlemen, believe me that the manner in which I have been received here, by an English audience, will render glad the hearts and homes I have left far behind me. They, too, have looked forward to this hour with feelings of the greatest anxiety, and sure I am that the verdict of the British public will carry joy, and pleasure, and pride, to those whom I love at home [cheers]. I trust that the time is not far distant when I shall again have the pleasure and the honour of appearing before you, and, until that period, permit me, ladies and gentlemen, to bid you a grateful and affectionate farewell."

On the conclusion of this speech the whole house rose with acclamation, and cheered Mr. Roberts with a spontaneity that must have been gratifying in the highest degree to that gentleman.

HAYMARKET.—A crowded audience assembled on Thursday on the first appearance of Mrs. Sinclair as Violante, in Mrs. Centlivre's amusing comedy of *The Wonder*. We have already said that this lady's qualifications point to the delineation of fashionable life *par excellence*. If her Violante was inferior to her Lady Teazle, it was probably because the character has less of the above *matériel*. There is an ample field open to the fair artiste. There are the Lady Townleys and the Lady Bells, who, we are told, have had no representatives since Mrs. Jordan, and the Julianas and Mrs. Oakleys and Widow Warrens—blanks since the time of Mrs. Davison and Mrs. Glover. Mrs. Sinclair's Violante is easy and unaffected, but has less point and pungency than either of her previous attempts. There was a new Don Felix, in the person of Mr. Sedley, a provincial importation. As an artist, he is master of the technical part of his business, and for the rest, is contented to keep within the line of custom and tradition. His performance was a creditable one enough: further than this, we saw nothing very remarkable in it.

MARYLEBONE.—Mr. Clarence Holt, an actor who has obtained considerable celebrity in Australia, and recently returned to this country, announces his intention of opening the Marylebone Theatre on the 5th of October.

SADLERS' WELLS.—Our theatrical and other business has been so heavy this week that we must postpone our notice of the revival of *Love's Labour's Lost* until our next. Suffice it for the present, that, judging from the crowded appearance of the house, and the temper of the audience on the first night, the revival is likely to be a highly successful one.

SURREY.—A new drama, entitled *Ambition; or, the Throne and the Tomb*, was produced on Monday, with complete and well-merited success. The piece is a translation or adaptation from the French, by Mr. Phillips, the author of the successful novelty of last season, *A Bird in the Hand*. The drama is founded on the marriage of Catherine Howard with the "British Bluebeard," Henry the Eighth, and her death on the scaffold, but these are the only historical incidents of the piece, the rest, as the bills inform us, being entirely the work of the author's imagination.

"Ethelwold, Earl of Derby" (Mr. Crowick) has loved and married "Catherine Howard," but, being jealous of the king's admiration of her, he gives her a narcotic, which producing the appearance of death, she is, like Juliet, committed to the tomb, whence she is on awakening released by the earl, and carried down to his castle. Henry's affairs requiring his absence from the kingdom, he suddenly appears at the Earl's residence, offers him the regency and the hand of his sister, the princess Margaret,

in marriage, which being declined, Henry's ire is raised, and he immediately commands the earl's arrest. Ethelwold, finding his life is forfeited, now, in order to save himself, swallows in his turn the sleeping potion, giving his wife the key of the tomb in order to set him at liberty when the effects of the draught shall have passed away. The earl's death and funeral are accordingly notified to the king. Henry now encounters Catherine, who, clearing up the mystery of her own supposed death, the king offers her his hand, which the ambitious countess accepts, resolving to leave her husband to perish in his loathsome prison. Catherine now revels in all the dreams and aspirations of gratified ambition; but while the king is absent from the apartment, preparing for a hasty and immediate marriage, she suddenly encounters her husband. He has been rescued by Margaret, who, mourning his death as her betrothed husband, has possessed herself of the key of the tomb, in order to pay a farewell visit to him in death. The earl, after heaping his wife with reproaches, and threatening her with the most terrible vengeance, retires. She now becomes Queen of England; but Henry's suspicions are awakened by some revelations she has made in her sleep, and, coming upon her during another secret interview with her husband, who, in his retreat through a secret door, leaves his hat behind him, the king, in a rage, orders her arrest, and as she falls in terror and despair into the arms of the officers, a wild burst of laughter is heard from the earl in his hiding-place. The last act is inferior to the rest. Catherine is now condemned, and about to be led to the block, but she bribes the executioner to run away, and by thus (as she expects), obtaining a few days respite, hopes, by an interview with the king, to obtain her pardon; but on the disappearance of the headsman, a volunteer substitute is found in the lady's former husband, who, disguised and masked, enters the prison, axe in hand, to inform her of his mission, and once more reproach her with his wrongs. The last scene introduces us to Tower-hill and the scaffold. Catherine lays her head on the block, and the executioner is told to "strike," but his hands refuse their office, and, staggering down the steps, he falls dead at the foot of the scaffold, partly from the strength of his passions, and partly from the effects of a dose of poison he has previously taken, having determined not to outlive his wife. Catherine feels a suddenly-revived hope of life, but the chalice is as quickly dashed from her lips by the re-appearance of the real executioner, who has been secured and brought back to his duty, and the curtain falls on a scream of agony from the unfortunate queen.

The piece evidently possesses considerable knowledge of the stage, and powers of dramatic construction. The main action never flags. The situations are equally well conceived and developed. The chief defect of the drama consists in making the earl volunteer, to become the executioner of his wife, by which his resentment is deprived of all dignity and humanity, and accordingly Mr. Creswick's appearance with a mask on his face and a huge axe on his shoulder, brought the audience to the brink of laughter. But the last scene, which is excellently managed throughout, made amends, and secured the complete success of the piece.

The acting was unexceptionable. Mr. Creswick excels in the expression of vehement passion. Miss Eburne was much applauded, and Mr. Basil Potter (allowing for a little extra coarseness) made a good representative of "Bluff King Hal." The comic portion of the piece was unworthy of the rest. The clever Miss Eliza Johnson had nothing to do but to laugh and look pretty, while Miss Webster, who had a part in the serious business of the piece, had only to look pretty without laughing; and nature enabled each lady to go through her part to perfection. The scenery is not the least interesting part of the business. The interior of the earl's castle, "the king's audience-chamber at Whitehall," a street in old London, and the scaffold, with the Tower in the distance, were all admirable in their way.

DEATH OF MR. PYNE.—This gentleman, for thirty years one of our most popular native tenor singers, expired last week at his residence in Regent-square, in the seventy-fourth year of his age. He was born in 1784, at Dartford. At the age of twelve years he came to London, and was introduced to Sheridan, who proposed to article him to Drury-lane Theatre; but this design coming to nothing, he returned to his native town. After joining and directing some of the small provincial concerts of the neighbourhood, he, in 1805, made his first appearance on the stage

at the Circus (now the Surrey Theatre), which, being burned down a few months afterwards, the young vocalist was reduced to extremely straitened circumstances; but an engagement at Sadlers' Wells in 1807, followed by another at Drury-lane in 1809, brought him at once before the public as a vocalist of decided talent, and laid the foundation of his future career. After the death or retirement of Inledon, Mr. Pyne was long considered the best native tenor except Braham, and held his way against his rivals until the year 1835, when he retired from the stage. His voice was a full tenor, not deficient in power, although more remarkable for its sweetness, and his style was equally well adapted to sacred and lyrical music. His name is to be found among the performers at most of the provincial as well as metropolitan concerts and music meetings throughout his whole professional life. He was the original tenor in Beethoven's oratorio, *The Mount of Olives*, when produced by Sir Geo. Smart at the Lent concerts at Drury-lane, between forty and fifty years ago. In 1811, Mr. Pyne was appointed choir master to the Foundling Hospital, a situation that he held until his death, the governors continuing his salary after years and declining health had relaxed his attendance. As a mark of respect to his memory and long services, the chapel was last Sunday hung with mourning (the children wearing black scarfs), and an anthem selected for the occasion. Two of Mr. Pyne's family are members of the profession. James, his eldest son, has been for some years organist of the Abbey Church of Bath, and Louisa (Mrs. Willmore), his only daughter, we had occasion to mention some weeks ago, as an accomplished musician, holding the situation of organist at St. John's (district) Church of St. Pancras. Mrs. Willmore is also known to the public as an excellent pianist. Miss Louisa Pyne, the popular vocalist, is the niece—and not, as is commonly supposed, the daughter—of the subject of these remarks.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADDELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s. Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 1s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past 6. Half-price at half-past 8.

MUSIC'S MISSION.*

SIR,—I beg permission to return to the subject of my letter of the 16th inst., inserted in your journal of that date, in which I promised to enter more fully into the mission of music at places of public worship, and in doing so will allude to the most prominent obstacles that impede the efforts of the few who labour for the attainment of this desirable object.

One of the first obstacles in preventing the formation of choirs is diffidence and false delicacy, prevalent among those members of the congregation who are musically qualified, at being seen to take an active part, or as it is sometimes termed, "putting themselves forward" in the musical portion of the service. It is actually thought by families, especially those who are a little favoured by this world's goods, that to be "heard" singing at all loudly, or in any degree louder than their neighbour, a breach of manners, in fact, quite vulgar; and to join a body of amateurs, who in position of life may not be equals, most repugnant to their feelings and social standing. There is also a reluctance on the part of these and others to change their accustomed sitting, or separate themselves during the period of Divine Service from their friends, &c., in order to sit in a more appropriate place.

Another obstacle—prejudice, which exhibits itself in various ways. One class of the congregation ignorant of, or having no ear for harmony, regard any change from existing practice with jealousy and dislike, therefore seek every opportunity to discourage those who are attempting any reformation of the system prevailing in most places, that of children indifferently singing, or screaming in unison, some of the best sacred compositions, the effect of which compositions can only be heard and appreciated when sung in parts. Far be it from me to under-rate the value or charm of juvenile voices, when properly selected and trained; but, unfortunately, this is a rare exception. Another portion will take sectarian scruples into their heads, and get quite alarmed at any deviation of former rule. In support of this, the following illustration will show how groundless most of those scruples are. A wealthy butcher, who had been one of the chief supporters of a church, suddenly resigned his connexion with the same, and a few days afterwards the minister was astonished to hear that his reason for so doing was that he (the minister) was introducing Puseyism into the service, the report of which had spread through the parish, and was doing serious injury to the attendance at church. The clergyman called upon him and inquired what part of the service he considered resembled that of Puseyism. After considering for a time, the butcher exclaimed, "Why, they sang the 'O, be joyful in the Lord,' whereupon he was desired to finish the verse, when he found it ended with the following, "And come into his presence with a song;"—the clergyman had changed the monotonous style of reading the "Jubilate" to chanting it. The above is one of a class of like ignorant and foolish objections raised, which organists and others have to contend with in endeavouring to make any slight improvement of the existing state of things. I could enumerate upon these prejudices, which operate dreadfully against the permanent establishing of choirs, even where such has been attempted; but will pass to the greatest obstacle—the want of co-operation on the part of the clergy, which presents itself in different forms.

Technical objections, arising from mistaken zeal, not to approach or imitate other sects of religion; and disinclination to allow the musical service to curry favour or interest with the feelings that should be awakened by the prayers and sermon. This latter objection is especially a great mistake. At churches where the heart of the worshipper is made glad, and to rejoice by the influence of sacred harmony, who so attentive and likely to carry home with him the injunctions of the preacher? We have at some places the singing curtailed and put aside for the personal convenience of the minister, which the following instance shows, and of which I was cognizant:—A popular preacher, who already took about an hour for his sermon, requested the discontinuance of the chanting or singing of the "Te Deum" and "Kyrie Eleison," for the purpose of allowing him additional time to enlarge upon his subjects. Thus the praise-offering and prayer were afterwards miserably read, and the aforesaid addition to the sermon failing to make up for the inspiration of the singing, the attendance at church gradually diminished. Other clergymen, having no knowledge of, or no particular ear for music, display no interest or

energy in its promotion; much less to be at any necessary trouble in seconding the efforts of others who may be desirous of doing something. Then we have pandering to the wishes and tastes of a few, who may be in his circle of acquaintance, or, as a clergyman once observed, "the *élite* of the congregation," without deference to the views of the majority, who have not that direct opportunity of intercourse with him.

I might go on at length with these obstacles against the realization of "Music's Mission" at places of public worship; but think I have occupied enough of your space at present; and will, by your further indulgence, in a concluding letter, give some practical suggestions, gained by experience, for the removal of many of the above obstacles, which I trust may induce many places, not possessed of a choral body, to adopt means for the attainment of the same.

I am, Sir,

Yours obediently,

THOMAS MELLOR.

Sept. 19.

LEGAL.

LAMBETH COUNTY COURT, Sept. 25.

(Before Pitt Taylor, Esq.)

HALFORD V. FOSTER.

This was a plaint by Mr. Joseph Halford, dramatic author, known by the burlesque of *Faust and Marguerite*, at the Strand Theatre, in which clever imitations were given of Mr. Charles Kean in his serious performances, at the Princess's Theatre, against Mr. James Foster, comedian, who, assisted by Mrs. Foster, has recently given an entertainment called *Ups and Downs, or the Dream of an Irishman's Life*, in the Dublin, Provincial, and London Theatres, and the object of the action was to recover the sum of 9*l.* 10*s.*, alleged to be due, part according to contract, for writing the piece, and part for so many nights' performances at 2*s.* 6*d.* per night.

The reading of the correspondence between the parties in which was detailed the progress of the incubation and hatching of the brochure and its full-fledged growth, excited considerable amusement.

Mr. Herring was for the defendant; the complainant conducted his own case.

The balance of 5*l.* due on the contract price of 15*l.* was given up by the defendant, the case resting on the 4*l.* 10*s.* arising from so many nights' performance at 2*s.* 6*d.* a-night, after the piece should have run 80 nights.

His Honour.—What have you to say, Mr. Herring, to the second count?

Mr. Herring replied he was instructed to say that Mr. Halford's Entertainment was a complete failure.

Mr. Halford was surprised to hear such a defence, for no one knew better than Mr. Herring that it was the constant rule for actors, when their turn was served, to turn round on those who had rendered them assistance. So far from the entertainment having proved a failure, he would show to the contrary from the defendant's own letters.

Mr. Halford then handed in a bundle of letters, which were read aloud by his Honour, and which caused great merriment in court. The following are a few extracts:—

The agreement to write the piece having been made, the defendant writes to the plaintiff from the Queen's Royal Theatre, Dublin—

"I received the portion of the entertainment yesterday, and think it will do excellently. The 'Blue Stocking' is first-rate, and the termination is just the ticket."

"Oct. 21.—I've just received the end of the first part. I like 'The Old Maid' and 'Seedy Cove' very much. A good deal of fun may be made out of them. I should like a song to finish. What do you say to a spirited song in praise of Ireland? That will go down."

"Nov. 12.—The entire of the second part is first-rate—just what I wished—to draw it mild in the first part, and pitch it strong when you get into the broad low com."

His Honour.—Broad low com. What's that?

Mr. Halford.—Broad low comedy.

"The Song of the Cockney Girl's Lament" will be a strong feature, and ought to be published immediately."

* One of a series of letters addressed to a morning contemporary.

"DEC. 3.—Received the programme yesterday, and only have time to say it will do capitally. Let me have the prologue, and the job's jobbed."

"DEC. 28.—I am happy to inform you our entertainment has been decidedly successful—I mean as far as your work and our performance are concerned. Many of the songs were powerfully encored. "Cheating is the Custom of the Age" got a triple encore, and "The Miserable Man" was a happy hit. I send you three morning papers, by which you will see how much they approve of the piece. I hear there are powerful articles in the evenings."

"CAMP CURRAGH, 9th March.—You are quite right in saying your part was not to be a speculation. If I live a short time longer you shall be paid what you are so justly entitled to."

Another letter stated that the defendant had played the piece in various places above 150 times after the first 80 nights, and that with it he bore up at one place against Barney Williams and his wife.

His Honour.—After these letters, what do you say, Mr. Herring?

Mr. Herring would not venture to contend further after such evidence.

Verdict for the plaintiff for full amount, with costs, to be paid 5th October.

The following letter appeared in a morning paper after this trial:—

Sir,—Allow me to request that you will obligingly correct an error that has found its way into your report of an action brought by me against Mr. Foster, an Irish comedian, for non-payment of author's fees, &c.

It is stated, that in reply to Mr. Herring, upon the unprincipled defence he was instructed to put forth in the above action, I (the plaintiff) observed "that it was the constant rule of actors, when their turn was served, to turn round upon those who had rendered them assistance." Now, Sir, what I said was (as nearly as possible) as follows:—"Mr. Herring, I find it the invariable rule, when any author is, however reluctantly, compelled to appeal to law-courts for protection of his property in his works, that you gentlemen of the bar are instructed to turn his labours into ridicule, and to libel his talents, whatever they may be. Now I must tell you, Sir, that I consider such conduct unprofessional, and exceedingly ungentlemanly, and in the present instance will serve no purpose, as, out of Foster's own letters, the reverse of what you state will be made evident."

Now, Sir, I am convinced that any person present when the above action was tried would verify the truth of this correction; and I am by no means anxious to create a feeling of prejudice against myself among a class of men with whom I have been associated for nearly twenty years, by suffering your report to remain uncorrected.

I am, Sir, yours, &c.,

JOSH. HALFORD.

1, Parade, Harleyford-road, Vauxhall,
Sept. 26, 1857.

Provincial.

BIRMINGHAM.—The Festival Choral Society gave their first concert this season in the Town-hall on Thursday evening, September 24th, under the patronage of the Musical Festival Orchestral Committee, president, the Right Hon. Lord Wrottesley, and vice-president, the Right Hon. Lord Calthorpe. The oratorio performed was Haydn's *chef-d'œuvre*, *The Creation*. The hall was crowded to excess in every part by a very fashionable audience, a fact which must have been very gratifying to the committee of management, as the proceeds of these performances (as at the festivals) are devoted to charitable purposes. The principal performers on the occasion were Mrs. Sunderland, Mr. Perring (of Manchester), and Mr. Lambert (of York). The band and chorus consisted of 250 performers, under the able direction of Mr. Stockley. The performances, on the whole, were very satisfactory; and the manner in which the choruses were gone through evinced the great pains taken by their talented conductor, while the band worked well under his edict. Mr. Hayward was

leader, and Mr. Stimpson presided at the organ in a very able manner, and the concert may be regarded, pecuniarily as well as otherwise, a great success.

MARGATE.—**DEATH OF MR. SINCLAIR, THE VOCALIST.**—This gentleman, well known in the musical world of London forty years ago as a vocalist of high repute on the English stage, died last week at Margate, where he had settled down for some years, as the director of the Tivoli Gardens, a favourite place of amusement during the summer season at that much-frequented sea-bathing place. Mr. Sinclair was born in Edinburgh, in the year 1790, and being gifted with a voice of remarkable sweetness and flexibility—though of no great compass—entered the musical profession at an early age. For some time Mr. Sinclair was only known as a concert-singer, but, on the 20th September, 1811, he made his first appearance on the stage at Covent-garden, in the character of Don Carlos, in *The Duenna*, and at once established himself as a favourite with the public. He afterwards performed the lovers in other operas. He was especially successful in the part of Apollo, in the revived burletta of *Midas*, by his singing of "Pray Goody," which, though long forgotten, became immediately popular. By the advice of his friends, Mr. Sinclair went to Italy, to improve himself in his musical studies, from whence he returned in 1824, after an absence of six years, and was again received at Covent-garden, in his favourite character of Apollo, with unbounded enthusiasm. Since that period he maintained his reputation, with little diminution, till advancing years gave him warning that it was time to quit the stage, after a long and honourable career. Mr. Sinclair was the father of Mrs. Catherine Sinclair, the *comédienne* now performing at the Haymarket Theatre.

NEWCASTLE.—An inquest was held at Newcastle, on Saturday, on the body of Thomas Ions, Esq., Mus. Doc., organist of St. Nicholas Church, and long and extensively known by his talents as a musician. It appeared from the evidence that on Friday morning, between nine and ten o'clock, the deceased was in the shop of Mr. Marley, chemist, in Grainger-street, when he complained of fatigue and of spasms in the stomach, which he thought arose from flatulency; and Mr. Marley gave him some essence of ginger and mint water, by which he said he was much relieved. Between 11 and 12 he went in a cab to the residence of Mr. R. W. Hodgson, at Gateshead Fell. The cabman was ordered to return in the afternoon, and the deceased then proceeded to the house of Mr. Sowerby, to whose family he was giving lessons in music. Here he complained of a pressure at the chest, ascribing it to indigestion caused by eating an apple on the previous day; but he remained an hour and twenty minutes, and sung himself in one of the lessons without any apparent difficulty. When the cab returned to bring him home he walked a distance of twenty yards from the door, and got in himself, appearing to the cabman to be as well as usual. At the High Level Bridge, the tollman looked into the cab, and remarking that the gentleman was asleep, said the cabman had better pay the toll without disturbing him. This was done; and, on reaching the deceased's residence in Westmoreland-terrace, he was found reclining in a corner of the cab insensible. Mr. R. B. Brown, jun., who lives close by, assisted the cabman to carry him into the house and lay him on a sofa. Dr. Gibson was immediately sent for and speedily arrived, but the deceased had then expired. After being taken from the cab, he once opened his eyes but never spoke, and only lived about a quarter of an hour from the time he was carried into the house. The jury returned a verdict of death from natural causes. A post mortem examination was not deemed necessary, but the cause of death was probably disease of the heart. The deceased was forty years of age, and a doctor of music of the University of Oxford.

THE MUSICAL PROFESSOR'S CHAIR AT OXFORD.

A contemporary's correspondent, writing about "Oxford and the Oxonians," gives the following remarks upon the encouraging prospects of music in the Oxford University:—

Though a professor existed, and a music-school was one of the University buildings, yet in what manner was this art taught? In truth, scarcely at all. The degrees of *Mus. Bae.* and *Mus. Doct.* were sought after and conferred in some mysterious manner. Compositions were laid up term after term, the professor received his fees, and the University its dues, but the progress of the know-

lege of music remained *in statu quo*. It was a Conservative age, and in its love for Conservatism preserved with the utmost care such abuses untouched. But when the voice of the nation was crying out for changes and reforms,—though for years such cries were unattended to—yet at last reforms began. The pressure was strong, and the old-fashioned fancies of two centuries gave way. Some prophesied evil, others good, and some would give no opinion whatsoever of the changes. However, they were made; and now everyone rejoices that a professor of music is selected—a man distinguished alike for his practical and theoretical knowledge of the subject—Sir Frederick G. Ouseley, M.A. The music-school now is no longer dusty and empty, and the organ unused; but each term finds this rev. gentleman (for he is a clergyman, and precentor of Hereford Cathedral) listened to by an attentive audience, and looked up to for guidance by an earnest and laborious class.

ORGAN.

WETHERINGSETT.—On Friday, the 11th ult., Wetheringsett Church was re-opened for divine service, after having undergone complete restoration. The Bishop of Norwich preached, and choral service was performed by the choir from the cathedral, accompanied on the new organ by Mr. Atkinson, assistant to Dr. Buck. After the third collect, a short selection from the *Messiah* was performed as anthem, consisting of "Comfort ye," "Ev'ry valley," the Pastoral Symphony, "There were shepherds," and "Glory to God." The organ has been given to the church by the Rev. R. Moore, rector of the parish, in memory of a son who died last year, and is built by Messrs. Bryceson, of London. The case is of oak, handsomely carved, and shows gilt fronts both south and west.

Plan of the organ built by Messrs. Bevington and Sons, for Tottenham-court Chapel.

GREAT MANUAL, CC to F—54 keys.					
1. Open diapason	8 feet.	7. Twelfth	3 feet		
2. Stopped diapason	8 "	8. Fifteenth	2 "		
3. Claribel	8 "	9. Sesquialtera, 3 ranks.			
4. Dulciana, C	8 "	10. Cromonia, C	8 "		
5. Flute, C	4 "	11. Trumpet	8 "		
6. Principal	4 "				

SWELL MANUAL, C to F—42 keys, with Manual complete to CC.			
1. Double diapason (metal and wood)	16 feet.	4. Principal	4 feet.
2. Open diapason	8 "	5. Mixture, 3 ranks	3 "
3. Stopped diapason	8 "	6. Cornopean	8 "

PEDAL ORGAN, CCC to F—30 notes.	
Open diapason	

Two COUPLING MOVEMENTS, viz.:	
Swell Manual to Great ditto.	Great Manual to Pedals.
Three Composition Pedals to act on the Great Manual.	

Total number of pipes	924
Ditto of draw stops	20

This chapel was destroyed by fire a short time ago, but it was rebuilt with astonishing promptness, and the organ of which we have given a description was ordered, was forthwith constructed, and erected in the chapel. The instrument was "opened" by Mr. Henry Bevington last month, and it is admirably adapted for the support of the large body of voices it is destined to accompany, congregational singing being pretty general at Tottenham Chapel.

The specification contains one or two peculiar features with which we do not agree. The swell oboe has evidently been sacrificed at the "harmonic" shrine, and the place of the cromonia in the great organ might have been advantageously supplied by a keraulophon or viol di gamba, either of which reedy flue stops would have been far more serviceable. There is so much difference of opinion with regard to "doubles" that we hesitate to condemn the appearance of the double diapason on the upper manual, though we cannot think that its insertion in so small an organ is judicious. In our opinion, 16-foot work should be supplementary, and we would assign the "double" the following plan in a swell organ:—open, stopped, principal, fifteenth, mixture, oboe, cornopean, clarion, double diapason. We fear that with other builders, as well as the Messrs. Bevington, it is the fashion to introduce the double diapason, without due reference to the aggregate power of the manual whose ranks it so

tends to thicken, and, unfortunately, matters are frequently made worse by the organist, who is likely enough to overwork the "double" instead of reserving it for particular effects, or employing it judiciously and sparingly.

NEWCHURCH, ISLE OF WIGHT.—An organ by the same builders has been erected in the parish church of Newchurch. It was opened on the 20th ult.

Mr. Groves has recently completed two organs. The former was built for St. Margaret's Chapel, Eaton Park, near Manchester. The chapel was built, we believe, by the exertions and contributions of the Earl of Wilton and some noble families in the vicinity, and funds have been provided for the purchase of the organ by some amateur performances in which the same families have taken an active part. The following description of the instrument, while it presents no remarkable feature, will be interesting as a specimen of the musical devotion of the noble lord whose name we have mentioned, and as an example to others amongst our aristocracy to improve the music of such churches as may be looking to them for support:—

COMPASS, CC to F.			
Open diapason	8 feet.	Principal	4 feet.
Keraulophon	8 "	Twelfth	3 "
Stopped diapason	8 "	Fifteenth	2 "
Flute and gamba	8 "	Trumpet	8 "
PEDAL, CCC to E.			
Bourdon	16 feet.		
COUPLERS.			
Great to pedal, unison.			
Ditto, CC to pedal CCC.			
Two composition pedals.			

The case is so arranged, and the pipes are so disposed, as to admit of a window being exposed to view in the centre, over the head of the organist, but the "direct" action is nevertheless maintained. The draw-stops are arranged in a horizontal line directly over the keyboard.

The other organ has been built for a church in a small colliery district, entitled Cinder Hill, near Nottingham, and is an instrument of greater pretension. The following is the scheme:—

GREAT ORGAN CC to F.			
Open diapason	8 feet.	Bourdon	16 feet.
Stopped diapason, bass	8 "	Stopped diapason	8 "
Keraulophon (C)	8 "	Open diapason	8 "
Claribel flute (C)	8 "	Principal	4 "
Principal	4 "	Fifteenth	2 "
Flute Octaviano	4 "	Cornopean	8 "
Twelfth	3 "		
Fifteenth	2 "		
Tierce	11 "		
Sesquialtera	8 "		
Trumpet	8 "		
SWELL, C to F.			
COUPLERS.			
Swell to great.			
Great to pedal unison.			
Ditto CC to pedal CCC.			
Two composition pedals.			

A spare slide has been left for oboe in the swell, but we don't tend that the oboe should have gone in, and a spare slide have been left for the bourdon. We thought tierces had quite exploded, but here we have one, and very lively he is. The keraulophon is obtrusively bright in the upper octaves, and probably Mr. Groves will find that even in the church it will have a good deal of the same effect, and will require toning down. The poverty of the pedal organ is striking. It is bad enough to have only one stop on the pedals, but when that single stop boasts of but one octave of pipes, and those bourdons, the case is lamentable. We know not with whom the blame rests—whether a committee of colliers sat upon Cinder Hill, and planned the organ, or whether the whole affair was left to the judgment of Mr. Groves—but we really must exclaim against the looseness of specification which treats the depth of organ tone as a matter of no moment. Here, as in the case of the organ for Tottenham Chapel, we have a buzzing "double" on the swell manual usurping the place of an oboe, while the real double diapason of the whole organ, the majestic pedal, is neglected.

We confess we are not quick enough to appreciate the value of the unison and CC pedal couplers, although we comprehend their mode of action. We fear that the effects obtained fall short of those intended, but we will try another of Mr. Groves' organs with the same couplers before we hazard an opinion on this point, lest we should appear prejudiced.

The stops are arranged horizontally, on the harmonium principle. This plan has advantages and disadvantages, which some day we may discuss.

The general tone of the instrument under notice is commendable. The organ is to be stuck away in a corner, under an arch, after the most approved modern fashion, so it is just possible that the keraulophon may not be so uncomfortably bright when it is used at Cinder Hill; but we would advise Mr. Groves to look after it, for it appeared to us to be quite unequal, and we shall be much surprised if the treble does not require subduing.

Reviews.

HAYDN'S ORATORIO, THE SEASONS. Arranged by VINCENT NOVELLO. (Novello.)

The book before us is the 8vo vocal score of *The Seasons*, with pianoforte accompaniment. The publication of the less-widely known of the great works in a cheap form is a distinct sign of the growing taste for the highest order of music, since nothing short of a very large sale could remunerate a publisher who supplies a book at a price which may be roughly estimated at a farthing per page. Recommendation in such a case is quite unnecessary. A mere statement of any peculiarities which these cheap arrangements possess is all that appears to us to be requisite. The careful and facile arrangements of Mr. Vincent Novello are well known, and the somewhat elaborate instrumental score of *The Seasons* has been judiciously compressed by that musical veteran. We may observe that the tenor and alto parts of the vocal score are given in the G-clef, and that the four *Seasons* may be obtained separately.

While according praise to the publisher for this production, we feel bound to exclaim against the carelessness of those who read the proofs of such important works. On opening the book casually, we have been surprised to find errors in pages 19 and 20; there being a D for an F in the last line of the former (pianoforte part), and a B flat for a B natural in the last line of the latter (voices part). We cannot bring ourselves to suppose that such mistakes are of frequent occurrence, but we are certainly astonished to find examples so near together.

EVENING SONG: Quartett. By C. J. HARGITT. (Novello.)

If Mr. Hargitt is acquainted with the collection of German glees entitled "Orpheus," he will recollect that there are some charming part songs of three and four verses, each verse containing but a few bars. Had he taken one of these for his model, he would have produced something to our taste; but instead of employing his four verses separately, he has essayed to make the words continuous. In the little German stanzas, the close of the verse is anticipated, and no abrupt effect is produced by the pause at the end of every fourth line of the poetry; but in the case of Mr. Hargitt's quartett we get a stoppage at every third or fourth bar, and the change of key and variation of tune only serve to make these pauses more conspicuous and unpleasant.

The quartett is smoothly written, and is easy of execution.

SIX FOUR-PART SONGS. By MRS. MOUNSEY BARTHOLOMEW. (Ewer and Co.)

Of these six part songs we have only three (forming Book 1), and these are for soprano, alto, tenor, and bass voices, are printed in separate sheets, and are accompanied by a pianoforte part, which is simply a compress of the vocal score. The first, "The Golden Age," has a very laboured introduction in 3-4 time, which is exchanged for a more sprightly measure, almost *alla polacca*, in which some good effects of a simple nature are produced, and with a body of voices we have no doubt that this would prove effective. The second, "To Echo," is quite commendable. It is tuneful, simple, and well harmonized, and the change of time (without involving a change of tune) is very agreeable. No. 3, "Blow, blow, thou winter wind," is not to our taste. It would have been better to have selected words that have not already been well set by glee writers of great reputation.

We have received a vast number of compositions, which would have experienced attention, but for the illness of our reviewer. Next week we trust to present comment on many of the pieces sent.

Foreign.

The following letter from Lola Montes has been addressed to the editor of the *Montreal Witness*:-

"SIR,—A gentleman of this city has put into my hand a copy of your paper, in which you make an unprovoked attack on me, and recommend respectable people not to hear my lectures. Now, Sir, in the notice which I am about to take of you, do not suppose that I am moved by any idea that what you say will influence people of real respectability and intelligence. The public press must have already informed you that it is precisely from that class that my lectures receive the largest patronage. But a feeling of justice to myself impels me to ask you what motive any fair-minded man can have for assaulting me in the pursuit of an honourable and blameless calling? Is it not, Sir, from the depravity of your own bad nature that the attack thus sprung? Am I not earning my bread as respectably as you are yours?—and I rejoice in knowing that in the midst of all the malice and falsehood which have been heaped upon me, I have never yet to my knowledge been thus assailed by any man who was himself of faultless life. My assailants have been from the ranks of men like yourself, who have no visible means of getting a character but by shouting at the top of their voices against vice—men who, having worn themselves out in the service of sin, set up to be the especial enemies of sinners. My manner of life is squarely and prominently before the public, and scandal itself does not dare to say that it is not morally blameless. Of course I cannot here enter into any defence of my past career; but there are hundreds of honourable men on this side of the Atlantic who know that until circumstances threw me into the stormy arena of politics there was far less of evil report attached to my name than to that of almost any other lady of my profession in Europe. The causes which afterwards led to the vilification of my name throughout the world are already beginning to be partially understood, and, with devout reliance on the justice of God, I am patiently waiting for the rest to come. That my life has not been without errors I do not deny, but that I ever deserved the abuse which such as you have heaped upon me I do deny, and history will one day vindicate my right to say this of myself. Sir, if you have a wife, a sister, or a mother, I trust that they are of a blameless life, but cannot be more so than the one which I am living; and may the day be far off when some wicked and bad-hearted man shall do by them as you would do by me. Sir, you profess to be a Christian; but how will you appear before that Being who has said, 'Judge not, that ye be not judged?' How will you meet Him who has said, 'Let him who is without sin cast the first stone?' Practice upon the precept of the 'Master,' and you will never more throw stones at me or any other human being. If you can find fault with my present life, you are welcome to do so; if you can show that my lectures are undeserving of the patronage which they have, almost without exception, received from the most respectable and the most intelligent portion of the community, you are welcome to do that also; but you are not welcome to do what no gentleman ever will do—assail a lady who is honestly endeavouring to make the best use she can of such opportunities and abilities as God has given her.

"Sir, I pity you and I forgive you; and it is with the hope that it may be the means of making a better mannered and a better principled man of you that I address this note.

"LOLA MONTES.

"Montreal, August 27, 1857."

MADRID.—A letter from Madrid of the 23rd says:—"The Queen has pardoned a municipal guard who was to have been shot for insubordination. The circumstances under which this act of clemency was decided on are curious. The sister of the condemned had caused a petition to be presented to the Queen while on her way to the theatre. At the same time, when the curtain rose, Madame Ristori, in the character of Medea, interceded for the culprit in a few verses which she declaimed with her accustomed energy. Immediately the Queen declared, to two of her ministers who were with her, that she was inclined to pardon the man, but nevertheless asked their advice. They represented that this was the third case of insubordination in that corps, and that an example had become necessary; she pleaded warmly the cause

of humanity, and at length they consented. The Queen instantly wrote the pardon in her box." The Ambassador of France had given a grand banquet to Madame Ristori.

The following letter is from Madame Ristori herself, to her Secretary in London:—

"Madrid, Sept. 23, 1857.

"My dear Strauss,—Affairs are going here very prosperously, the receipts have risen to 25,000 reals, without counting 8,000 reals of subscriptions.

"Enthusiasm has risen to the highest degree, and it is easy to perceive that we are here in a warm-hearted and sympathetic country.

"A few days ago a soldier was condemned to be shot for having attempted to kill a sergeant who had struck him. The execution was appointed to take place on the morrow of the day on which we gave *Medea*. The Queen and all the Court were at the representation.

"A deputation of Spanish and Italian gentleman came to me, telling me that I alone could save the life of this unhappy man, and that all the efforts which they had that day made to induce the Queen to spare him had been fruitless. I accepted the mission, and after the first act I went to the Queen's box, and threw myself at her Majesty's feet, imploring her to spare the wretched criminal. The Queen yielded to my prayers, and at once signed the full pardon of the poor man. I leave you to imagine what an ovation awaited me when I reappeared on the stage in the second act. During at least five-and-twenty minutes it was impossible for me to speak a word, and the applause was continued throughout the evening till I went home. From that day the receipts have augmented more and more, and my residence here is one continued *fête*. The journals will, I dare say, give you further details. Good bye; remember me.

"ADELAIDE RISTORI."

NEW YORK.—Charles Mathews, the eminent English comedian, whose name and reputation, says the *New York Herald*, have a world-wide extent, made his first appearance, after many years' absence, on the boards of the Broadway on Monday night. Time has not very sensibly affected Mr. Mathews' powers. He is still the same light, easy, airy gentleman he used to be when, in company with Vestris, his late wife, he played in the old Park Theatre. His utterance, however, seems slightly impaired, probably by the loss of his teeth. In his admirable songs he was very indistinct, and many of the best points were entirely lost on the audience. A peculiar characteristic in Mr. Mathews' acting is the constancy with which he keeps the attention of the audience fixed on himself. Not a motion, not a gesture does he use that has not a point in it, and this is true under circumstances when his position in the piece is subordinate as well as when it fills a prominent place. Mr. Mathews' talents were exhibited to great advantage on Monday night in his own farce, *Patter versus Clatter*, in which he drew down the plaudits and evoked the mirth of as large a house as ever the Broadway could boast of. There was not a spot unoccupied from the parquette to the gallery. There was one serious drawback to the enjoyment of the evening, and that was the bad ventilation of the theatre. The temperature was about equal to that of the boiler-room of a steam-ship, and the odours were hardly describable in language. Mopus, in the comedy of *Married for Money*, it strikes us, is not Mr. Mathews' best character. In fact, there is only one scene in the piece in which his talents have play, and if it were not that he was well supported, the performance would have been rather tame. Mr. Mathews was called out after the comedy, and was very warmly received. A speech was demanded; but, greatly to the disappointment of the audience, Mr. Conway, the stage manager, came out and made a speech about himself and his great success in Europe, and his gratitude for the reception he met with from the audience—though he was not called out at all—all of which seemed rather incomprehensible to the auditory. At the close of the farce, however, Mr. Mathews responded to the call, and begged to be excused from making a speech, briefly thanking the audience, at the same time, for the flattering reception he had met with at their hands.

MELBOURNE.—On Tuesday, June 23rd, Mendelssohn's *Eljah* was performed by the Melbourne Philharmonic Society to a crowded audience, in a large building erected for displaying the various curiosities and works of art which were contributed to the Great Paris Exhibition by this colony. The solos were taken

by Madame Anna Bishop, Mrs. Goodliffe, Miss S. Flower, Mr. Farquharson, and Mr. Ewart. Mr. King, formerly of the Bath concerts, led; and Mr. John Russell, whose unceasing activity in the service of the society claims some acknowledgment, conducted.

PARIS.—There is a talk of constructing, as near the centre of the city as possible, a magnificent concert-room, under the title of "Salle Malibran," and of giving in it grand concerts daily.

CORRESPONDENCE.

DR. STEPHEN ELVEY'S CANTICLES.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—In reference to your remark on my letter of last week, I beg to say that I expressed, by consent, the sentiments of the whole choir.

The non-enclosure of my card was an oversight. I send it herewith. I remain, Yours truly,

Eton, Sept. 27th, 1857.

THE LEEDS TOWN HALL ORGAN.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Having read and re-read Mr. Smart's letter in your last number it becomes a duty, in self-defence, to reply. Will you, therefore, kindly afford me also the necessary space to do so?

In the first place, it is a pity Mr. Smart could not take the whole of the opening part of my former letter literally, as the first sentence is merely the statement of a fact, and further on I wish to convey that it was because he had taken the field at Leeds that I did not do so, though solicited.

It certainly does appear that I, as one of the competitors, am made a victim by Messrs. Smart and Spark adopting and putting in a dishonest and grossly misrepresented specification. The annoyance felt by these gentlemen (even to the loss of appetite in Mr. Smart) proceeds from an exposure of the real state of things, for in their specification, what appears in my version as solo accessory, is laid down in the order of, and numbered with, the stops, thereby making their solo organ appear an instrument of sixteen stops instead of only nine, and in the final enumeration they go on to say "these ninety-four stops are to be placed," &c. &c. Now, there are not ninety-four stops, but only eighty-five, as represented by me; and therefore this falsification must have had great influence in causing their plans to be chosen, because, in every other respect, there is a preponderance in favour of mine. I have far less reason to be dissatisfied with the sub-committee—not one of whom I know, ever saw, or ever heard the name of—than with the gentlemen who take for their motto "*Semper Fidelis*," in which there is as much truth as in Mr. Spark's statement, in a Leeds paper, that, after deducting one for the two-handed stopped diapason, there still remain nineteen complete sounding stops. It is indeed true that, by some strange oversight, the fact of Mr. Smart's composing pedals, each performing three evolutions, was not stated in my plan. I could not possibly be a gainer by the omission; and I put it to common sense to decide whether this item is enough to stamp my former letter as dishonest. These four composing pedals, then, have the command over three organs, separately or collectively; but composing pedals, it must be understood, like all other matters of this kind, cannot blow hot and cold with the same breath; therefore, to be useful they must go in pairs—one pedal to produce an effect, the other to reverse it; and although it may sometimes be a convenience to vary their powers, yet it is a positive absurdity to suppose any organist able, while playing, to operate upon anything, however trivial, which shall prepare something else to do its work, especially as this trivial thing or things has twelve positions; and Mr. Smart may take credit for a most ingenious bungle. Perhaps it was this that gave Mr. Smart an attack of the patent mania, or was it unfortunately for the crescendo and diminuendo movement, or a continuous blast hydraulic engine.

When Mr. Smart told you, Sir, that he saw no merit in my boast of using a superficial area 200 feet less than the space occupied by his plan, he did not tell you that I was enabled to do this by the adoption of a plan in construction which would at once destroy the distressing effect of variation of temperature, and it is strange that he should endeavour to use this as a weapon against me, when, in fact, it happens to be the invention of a theory (my greatest claim) which even he must acknowledge and respect. Every one knows that when a room containing an organ becomes heated the pipes are no longer in tune. Most men are aware that in a room artificially heated the temperature rises from the floor to the ceiling; indeed, so much so, that a room may be positively cold on the floor when it is insupportable above.

Few men, perhaps not any, are aware of the ratio in which the variation of pitch takes place in reeds and flutes.

I made it my business to investigate this phenomenon, and found that if I elevated the reed work and wooden pipes so many feet above the flutes, I should secure an equilibrium in the pitch, and, like Sir Humphrey Davy, turn an enemy into a friend. Accordingly I selected from every manual organ all the reeds and wooden portions, and placed them at the required altitude; thus building the organ throughout in two tiers, saving thereby at least one-third of the superficial area, and, instead of cramming the organ, absolutely dispersing it.

This was a matter of such immense importance, that in a key to my plans, which Mr. Smart may or may not have seen, I entered into a long explanation, and in this same paper will be found, I think, all that Mr. Smart wishes to know. He will find the means to produce six out of the seven changes in his solo accessory, and your readers will see the amount of misrepresentation on this head.

Mr. Smart may rest assured that there is no *suggestio falsi* in my assertion that the combination movement is capable of easy re-adjustment, because it happens to be one of its peculiar features, and existed long before his own ideas had gone beyond an ordinary composition pedal. He may therefore cease his lamentations, and take literally my assurance that the whole combination movement is completely demonstrated upon these plans. I will even condescend to prove it to him by an exhibition of the drawings and the paper to which I have referred.

No one knows better than Mr. Smart the extreme value and unlimited power of the pneumatic "piston." "Piston," because it passes into a cylinder which it ought to fit. "Piston," because it expresses the air contained in that cylinder through a valvular aperture; and "piston," because, by attempting to form a partial vacuum, it holds the internal machinery in check sufficiently long to guard against the consequences of imperfect or hasty operation.

Mr. Smart's extraordinary theories respecting my six-rank query, I shall leave to the consideration of your readers, although I may say that I hardly think them sincere, for they baffle all my notions of propriety.

I am comforted in the knowledge that Mr. Smart has yet to do what he says in quieting the pneumatic lever without the aid of the throttle-valve, but think his cheapest plan would be to save time and trouble by coming to me for a licence. I may inquire of the organists of Glasgow, Magdalen College, Birmingham, &c., why they do not insist upon an improvement in this part of their instruments.

In conclusion, I have only to remark that no such chamber as that described by Mr. Smart exists, and, therefore, unless the roof is raised for the purpose, the bellows chamber must cause a second ceiling to be built, and thus interfere with and spoil the beauty of the corridor. Mr. David Joy will no doubt construct an engine to blow the bellows, but Mr. Smart, when he reads my specification (which will be enrolled on the 9th of October, six months after that of Mr. Joy), will find that the balance is in favour of London.

This is a consequence arising out of a hasty refusal to grant a licence for the use of patent rights,—always a bad plan, and one which can never, in this inventive age, be safely adopted.

Sincerely thanking you for the impartiality with which you have suffered this correspondence to be conducted,

I am, Sir,

Yours faithfully,

HENRY WILLIS.

London, Sep. 29th, 1857.

OUR SCRAP BOOK.

THE MUSICAL MAGPIE OF ROME.—A certain barber at Rome, who had a shop before the temple or sacred enclosure which was called Forum Græcorum, kept a remarkable vocal and garrulous magpie, which repeated words and imitated the lowings of oxen, and the sounds of instruments, not from any training, but from its involuntary and intense study, in order that it might master words, and every sort of sound, so as to give them out perfectly. It happened that in the neighbourhood a rich man was borne along, with an accompaniment of many trumpets, and as the music of the trumpeters pleased, they were desired to prolong and repeat their flourishes. The magpie listened, and from that day became mute, abstaining even from sounds by which it made its wants known. This was so much a matter of wonder to those who had been accustomed to the amusement of listening to him, that some of them attributed the silence of the bird to witchcraft, whilst others thought that the blare of the trumpets had struck it deaf. No such thing: the student, it seems, was coming over in secret the exciting music, and suddenly, one fine day, came out with all the flourishes, without missing a single note or intonation. Pretty well that, Sir! Take down your Plutarch, fair literary lady. He will narrate the story in Greek much better than our English, on the authority of many Greeks and Romans who had seen and heard the musical magpie on that occasion. —*Fraser's Magazine.*

NOTES ON BELLS.—Human eccentricity nowhere records itself more nakedly than on bells, for example.—At Aldbourne, on the first bell, we read, "The gift of Jos. Pizzie and Wm. Gwynn,

Music and ringing we like so well
And for that reason we gave this bell."

On the fourth bell is—

"Humphry Symson gave xx pound to buy this bell,
And the parish gave xx more to make this ring go well."

A not uncommon epigraph is—

"Come when I call,
To serve God all."

At Chilton Foliot, on the tenor is—

"Into the church the living I call,
And to the grave I summon all.
Attend the instruction which I give,
That so you may for ever live."

At Devizes, St. Mary, on the first bell is—

"I am the first, altho' but small,
I will be heard above you all."

And on the second bell is—

"I am the second in this ring,
Therefore next to thee I will sing."

Which, at Broadchalk, is thus varied—

"I in this place am second bell,
I'll surely do my part as well."

On the third bell at Colne is—

"Robert Forman collected the money for casting this bell
Of well disposed people, as I do you tell."

At Bath Abbey, on the tenth bell is—

"All you of Bath that hear me sound
Thank Lady Hopton's hundred pound."

On the fifth bell at Amesbury is—

"Be strong in faith, praise God well,
Frances Countess Hertford's bell."

And on the tenor —

"Altho' it be unto my loss,
I hope you will consider my cost."

At Stowe, Northamptonshire, and at St. Mary the Virgin, Oxford, we find—

"Be it known to all that doth me see
That Newcome, of Leicester, made me."

At St. Michael's, Coventry, on the fourth bell is—

"I ring at six to let men know
When to and from their work to go."

On the seventh bell is—

"I ring to sermon with a lusty bome,
That all may come and none can stay at home."

On the eighth bell is—

"I am and have been called the common bell
To ring, when fire breaks out to tell."

At St. Peter's-le-Bailey, Oxford, four bells were sold towards finishing the tower, and in 1792 a large bell was put up, with this inscription—

"With seven more I hope soon to be
For ages joined in harmony."

But this very reasonable wish has not yet been realized: whereas, at St. Lawrence's, Reading, when two bells were added to form a peal of ten, on the second we find—

"By adding two our notes we'll raise,
And sound the good subscribers' praise."

SACRED MUSIC.—We by no means consider a cold and severe style indispensable in religious music, and think the lovely masses of Mozart and Haydn quite as sacred in their character as the gravest and most austere works of Palestrina. The difference results merely from the various points of view from which the same subject may be regarded. Some authors prefer to express their fear and awe of the Supreme Being—the vague terror with which the boundless immensity of His power inspires them, the melancholy with which the sense of their own weakness and unworthiness overwhelms them. Then their

hearts beat heavily and sadly as a death-bell, and remorseless thoughts, awakened from a delusive slumber, crowd round the tribunal of conscience, which judges them with uncompromising sternness. Terror and supplication— indefinite but sublime ideas of that which "passeth all understanding"— then find expression in such long-drawn sighs, such simply grand and solemn harmonies as rolled gloomily through the aisles of St. Peter's at Rome in the 16th century. Other authors, however, prefer to look at the brighter side of the question—to express their faith, and hope, and love—their grateful joy in the wondrous beauties of creation—the happy belief that the mercy of God is boundless as himself. Such men—take as an example Joseph Haydn, who, like David, could have danced "with all his might" for joy before the Lord—such love to offer up the brightest and most beautiful productions of their hearts and imagination, to place garlands of immortal flowers upon the altar of the God whom they adore.—(*Morning Post*.)

MUSICAL EDUCATION IN PHILADELPHIA.—"A young lady, who had been three years at a fashionable school in Philadelphia, studying under the best masters, came home to Kentucky, and her father told me she wished to continue her music-lessons under me; but he himself thought she was perfect in music. Well, the first lesson I gave her, she played for me a very simple two-page piece, at the end of which D.C. was printed. As she did not repeat the first part, I happened to ask her what D.C. meant at the end of a piece. With the greatest astonishment she said, *Don't you think I know?* After answering her that it was impossible for me to determine that, she said indignantly, *Don't*

K-y mean Kentucky? I said, Yes. Well, then, don't D.C. mean *District of Columbia?* She had to go to Philadelphia to learn that."—*New York Musical World*.

A MISSING ACTOR.—Most readers will recollect the anecdote connected with the brother of the late Joe Grimaldi, who, after several years' absence, called at the stage-door of the theatre one evening, made an appointment to meet the celebrated clown after the conclusion of the performances, and was never more heard of. A circumstance somewhat similar has occurred in Wakefield. Some short time ago a young man named Bowtell was engaged by Mr. Blanchard, the lessee of the Wakefield Theatre. On Saturday evening last he was taking a part in the performance, when, in consequence of some impropriety in his costume, he was reprimanded by the manager. We believe the cause of the manager's anger was the appearance of Bowtell without a pair of glazed leggings, considered, it seems, proper to the correct impersonation of his part. Bowtell, remembering that a brother performer had a pair of leggings like those in question, went to his lodgings, in the middle of the performance, to fetch them. Strange to say, he has not since been heard of. The police have made inquiries in every direction, but without success. It has been ascertained that the missing actor did not, at the time of his disappearance, owe anything at his lodgings or elsewhere in the town. He has left all his clothes, and a quantity of luggage, amongst which are some valuable theatrical "properties." The chief constable has taken them under his charge. Bowtell is described as being a very quiet, unassuming, gentlemanly young man.—*Wakefield Examiner*.

Exhibitions, &c.

(Continued.)

THE ROYAL POLYTECHNIC.—

Two important novelties to commence on Monday, the 5th of October.—1st. "THE REBELLION IN INDIA." An entire new series of DISSOLVING VIEWS, painted by Messrs. Hine, Clare, Knott, Perring, and Frey, illustrating the most important localities of the PRESENT MUTINY, with an interesting LECTURE on the RISE and PROGRESS of the BRITISH RULE IN INDIA, by James Malcolm, Esq., late of the Royal Panopticon, daily at a quarter-past Four and half-past Nine. 2nd. A new PHILOSOPHICAL ENTERTAINMENT, explanatory of the most celebrated Ancient and Modern Illusions of the (so-called) Wizards, with numerous Experimental Illustrations. Re-engagement of the ST. GEORGE'S CHOIR, for their popular VOCAL CONCERTS, every Tuesday, Thursday, and Saturday evenings, at Eight. LECTURE by Mr. King, on the ATLANTIC TELEGRAPH CABLE. THE DISSOLVING VIEWS and PANORAMAS, illustrating CHINA and the Localities of the PRESENT WAR. Stevens's Eighty new Cosmorama and Life-like Stereoscopes. The Diver and Diving Bell, more than 3000 Models and Works of Art: Electrical Experiments; Machinery always in Motion: Montanari's Art Wax-Work, &c., &c. Exhibition daily of the far-famed Polytechnic OXY-HYDROGEN MICROSCOPE.

THE BATTLE OF BALACLAVA.—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

CHARLES OKEY's Parisians at home.

—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches. Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday mornings at 2. Seats, 1s. stalls, 2s.—Lowther Arcade Rooms, Adelaide-street, Charing-cross.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now ON VIEW, at the German Gallery, 102, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

DELHI.—Large PANORAMIC VIEW

of DELHI and the SURROUNDING COUNTRY, painted by Mr. Charles Marshall, of Her Majesty's Theatre, EXHIBITED daily, from 10 till 5, at the Auction Mart, Bank of England. Every fact connected with the rebellion detailed in a descriptive lecture by Mr. Gregory, at half-past every hour.—Admission, 6d.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and at all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun. }

ADAM and EVE, by J. Van LERIEU.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free) at 60, St. Paul's churchyard.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

EXHIBITION OF PHOTOGRAPHY.—

Mr. MAYALL'S GALLERY of PHOTOGRAPHIC PORTRAITS of eminent men OPEN daily for public inspection. The exhibition contains Mr. Mayall's newly patented ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style. Many of Mr. Mayall's sitters having honoured him with permission to include copies in his exhibition, he is enabled to form a gallery of great interest. Among others will be found the Duke of Cambridge, Prince Frederick William of Prussia, the Prince Regent of Baden, Prince Edward of Saxe Weimar, Prince Leiningen, Duke of Argyll, Duke of Newcastle, Lord Palmerston, Lord Campbell, Lord Panmure, Lord John Russell, the Earl of Aberdeen, the Earl of Clarendon, Lord Lyndhurst, Lord Cranworth, Sir George Grey, the Bishop of Oxford, Bishop of Winchester, Bishop of Ely, the New Members of the House of Commons, the Celebrities of the Royal Academy, and the Military Commanders, photographed by Mr. Mayall for Her Majesty, &c.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign: The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 5. Admission to the whole building, 1s.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (last time), THE SCHOOL FOR SCANDAL. Lady Teazle, Mrs. Catherine Sinclair. After which, A CURE FOR LOVE, in which Mr. Buckstone will sustain his original character of Mr. Sadgrove, a disappointed lover. With THE SWISS COTTAGE.

On Monday next, October 5, The Lady of Lyons, in which Miss Amy Sedgwick, of the Theatre Royal, Manchester, will make her first appearance in London in the character of Pauline.

THEATRE ROYAL, ADELPHI.—

Re-engagement of Mr. T. P. Cooke, who has kindly consented to appear for a limited number of nights more, in consequence of his immense attraction.—Great success.—Crowded houses.—Mr. Wright and Mr. Paul Bedford every night.—THIS EVENING, DOMESTIC ECONOMY.—Grunly, Mr. Wright; Mrs. Crumly, Miss Arden. With the nautical drama of BLACK-EYED SUSAN, William, Mr. T. P. Cooke (who will sing "Bound Prentice to a Costing Ship," and dance with Miss Arden his celebrated nautical hornpipe); Gunbrain, Mr. Wright; Doggrass, Mr. C. Selby; Plue Peter, Mr. Paul Bedford; Black-eyed Susan, Miss Arden; and Dolly Mayflower, Miss Mary Keeley. And FRANK-FUL TRAGEDY IN THE SEVEN DIALS: by Messrs. Wright, P. Bedford, Miss Arden, &c.

On Monday next will be revived (first time in this theatre) the nautical drama of My Poll and My Partner Joe, in which Mr. T. P. Cooke will sustain his original character of Harry Halyard.

STRAND THEATRE.—La Traviata.

Unabated success of Traviata.—THIS EVENING, SO VERY OBLIGING: Mr. Kinlock, Mr. Clarke; and Miss Craven. MORE BLUNDERS THAN ONE: Mr. Macarthy. TRAVIATA (burlesque): Mr. F. Charles, Mr. Howard, Miss Craven. To conclude with BACHELORS' BUTTONS: Miss M. A. Victor.

CIRCUS.—Messrs. Howes & Cushing's

GREAT UNITED STATES CIRCUS, consisting of 200 men and horses, will make a GRAND PARADE, headed by the team of 40 cream horses, driven in hand, into the following places, as per dates:—This Day, Oct. 3rd, Spalding; Monday, 5th, Roston; Tuesday, 6th, Lincoln; Wednesday, 7th, Newark; Thursday, 8th, Mansfield; Friday, 9th, Bakewell; Saturday, 10th, Leek. N.B. This is the only American Company in England.

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